THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 70. *Thursday, Jan. 24, 1822.* *Price 1d.*

COVENT GARDEN.

The audience at this House last night was not so numerous, as had been assembled on many previous ones: yet if either the *Exile*, or the *Carnival*, in the *Two Gentlemen of Verona*, had been the announced first piece, instead of the *Beggar's Opera*, we doubt not but the Theatre would have been crowded—such are the prevailing objects of the general taste. Though the correction (or at least the exposure) of the foibles of mankind, is the first duty incurred by the situation of the ages' censors, 'tis sad, we fear, more appreciated by the mass for the visionary principles it would inculcate, and which divert their imaginations, than for the reference to its real objects—the advancement of mental and social dignity. A Theatre is, perhaps, the best school in which Philosophy can substantiate its theories upon the evidences of observation and experience. It is a great national assembly of all classes, met but for one pursuit. *There* the proud streams of rank, of wealth, of power, quit their exalted birth-places, and mingling with the lowly brooks, in equal currents glide into the sea of pleasure—there, *sorrow's* holds are loosened from the heart;—the mind distracting *turmoil* of the *world*—the proud pursuits of fiery *ambition*—the gnawing cravings of black *avarice*, are *there all* sunk, and with a narrow circled ripple in their fall, coerce in harmony with those they join. An observer there beholds one sentiment pervade thousands, and sees the "*gliscons ills*" of life—its *passions* sportively played with at the *puppet's* skill. "*Why, what is Hecuba to him, or he to Hecuba?*"

Miss Stephens performed the character of *Polly* last night with her usual excellence and effect. The song of "*But he so teazed me*" she sang with peculiar taste and sweetness. Miss Halland's *Mockheath* we spoke of on a previous occasion; and in doing so, exposed the pitiful and low-minded policy, which sacrificed delicacy, propriety, and a lady's feelings, to the petty considerations of sordid interest. Mr. Emery's *Lockit* was admirable. We always repine when our duty compels us harshly to bestow censure when a lady is the object of it; but we regret to see Mrs. Liston in a character like *Lucy*. Mr. C. Kemble has been playing for some time at Bath; and is, we are informed, engaged for the Haymarket Theatre, which opens in April.

ROMEO AND JULIET, is to be performed here to-night, and the chief attraction of the evening is the first appearance of Miss FANNY BRUNTON on this Stage, in the character of Juliet. This young lady is a niece of *Lady Craven*, and is said to have many pleasing requisites for the part she is to represent.

This Play, as acted, is altered by *Garrick*, who certainly has deprived it of many poetical beauties, not from any wantonness of taste, but from the necessity of shortening it. Enough remains to inspire the sweetest, most melancholy feelings of the breast.

With the young, its charm lies in the heart; with the old it exists in the memory. One glows at the congenial tenderness of the scene—the other recals the images of past life, and regrets the misfortunes of the lovers, without participating in the warmth of affection they exhibit.

DRURY LANE.

WE had nothing represented here, last night, that could elevate the character of the British Drama. *The Pirate*, a piece detailing an uninteresting story, contrived without ingenuity, and conveying no moral, has but the negative quality of being an inoffensive medium for introducing some pleasing music and beautiful scenery. The very *novellist*, whose fame was the stimulous for the dramatist's exertions, has in this lasteffort of his genius, failed in producing an equally powerful effect, with that of most of his former works in this line. We fear he has exhausted his stores for some time, and, therefore, we would recommend him to refresh his mind by turning his thoughts into a new channel. The poor patch-work dramatic authors who exist on putting together whatever materials they can lay their hands on, must in this case put aside the scissors, or be content with cutting out Shakespeare to suit the musicians, or posting to Paris to pick up *interesting* dramas, full of poisons, poignards, and perturbations But stop—we forget ourselves—a *new Tragedy* is announced for Monday next, and who knows but it may prove a sublime effort from the garret of some of our old manufacturers, if not from that of a new aspirant, or the closet of my lord——or the honorable Mr. ——,or even Sir Lumley——. whose long dormant Muse may be at length awoke by the noise of Coronation drums and trumpets. Whoever it comes from, we shall not fail to pay it due attention.

VENICE PRESERVED, is to be acted this evening, and the appearance of Miss EDMISTON as *Belvidera*, for the first time, is the source f curiosity.

☞ The first and second volumes are bound, and ready for deli very.

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Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

Romeo and Juliet.

Prince Escalus, Mr. CLAREMONT, Paris, Mr. HORREBOW,
Montague, Mr. HUNT, Capulet, Mr. EGERTON,
Romeo, Mr. MACREADY,
Mercutio, Mr. JONES, Benvolio, Mr. JEFFERIES.
Tybalt, Mr. CONNOR, Friar Laurence, Mr. CHAPMAN,
Friar John, Mr. CRUMPTON, Apothecary, Mr. KING.
Page, Master C. Parsloe, Balthasar, Mr. Mears.
Abram, Mr. Heath, Samson, Mr. Atkins,
Gregory, Mr. Norris, Peter, Mr. Barnes.
Lady Capulet, Mrs. STERLING, Nurse, Mrs. DAVENPORT,
Juliet, Miss F. BRUNTON, (her 1st. appearance here.)

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch;
Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES.
King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.
Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.
THE SANDY DESERT,
In the midst of which grows the ORANGE TREE.
Mother Bunch (the Desert Fairy) Master LONGHURST.
Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI.
The Princess All Fair, (afterwards Colombine) Miss E. DENNETT
THE CHAMBER OF THE PRINCESS.
The Queen of Golconda, (afterwards Pantaloon) Mr. BARNES.
THE NUPTIAL HALL.
THE CASTLE OF POLISHED STEEL.
The Garden of the Castle. The Sea Port of Golconda.
VIEW FROM MARGATE PIER. STEAM PACKET.
Billingsgate, London Bridge, and the Pool. A Street in London.
OUTSIDE OF WESTMINSTER HALL.
Inside of the Court of King's Bench. Blackheath, near London.
JOHNNY GILPIN'S HOUSE, CHEAPSIDE.
The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.
THE PALACE OF THE KING OF THE GOLD MINES.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

Venice Preserved.

Duke of Venice, Mr. FOOTE,
Priuli, Mr. POWELL, Bedamar, Mr. PENLEY,
Jaffier, Mr. KEAN,
Pierre, Mr. COOPER,
Renault, Mr. BROMLEY, Elliott, Mr. WEBSTER,
Spinosa, Mr. WILLMOTT, Theodore, Mr. DOBBS,
Durand, Mr. Turnour, Mezzana, Mr. Howell,
Captain of the Guard, Mr. Vining, Officer, Mr. Read
Belvidera, Miss EDMISTON.

Her first appearance in that character.

After which, the Musical Extravaganza, of

Giovanni in London.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. HARLEY, Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE, Pluto, Mr. MEREDITH,
Mercury Mr. HOWELLS, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainendorry, Mr. WILLMOTT,
Porous, Mr. W. G. WILLIAMS, Simpkins, Mr. TURNOUR,
Popinjay, Mr. VINING, Shirk, Mr. HOOBES, Sponge Mr. Bonus
Proserpine, Miss COOPER, Mrs. Leporello, Miss COBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs. English Mrs. OREGER
Mrs. Drainendry, Mrs. HARLOWE, Mrs. Porous Mrs. PHILLIPS,
Mrs Simkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLANDY,
Succubus, Miss VALANCY, Tantina, Mrs. BEST,

A PAS SEUL by Miss TREE.

To-morrow, *King Lear* with (10th time) *the Coronation.*

On Monday will be produced A New Tragedy entitled *Owen, Prince of Powyss, Or, Welsh Feuds.*